

MUSEUM NEWS

THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY

NUMBER 87

TOLEDO, OHIO

SEPTEMBER, 1939



DETAIL OF MADONNA AND CHILD

LUCA DELLA ROBBIA

GIFT OF EDWARD DRUMMOND LIBBEY



MUSEUM NEWS

THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY

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Art is that science whose laws applied to all things made by man make them most pleasing to the senses.

George W. Stevens.

EDITORIAL

AS WE have frequently said before, the Membership is a vital part of this Museum.

We count upon our Members for many things.

They are the nucleus of the art-minded who visit our galleries, attend our exhibitions, lectures, classes and concerts. They are the leaven which stimulates art interest in the entire community. They, in their contacts with friends and visitors, are our best medium for the dissemination of information about this institution.

In return, we offer our Members much.

Our own collections are a permanent source of beauty and pleasure. Our temporary exhibitions offer a comprehensive picture of current artistic developments, masterpieces of earlier epochs supplementary to our own possessions. Our classes, lectures, concerts provide an enlivening approach to the arts for young and old.

During the past months we have been conducting a quiet membership campaign. It has met with a satisfactory response.

Many, in sending in their checks, have said they would have done so long ago had they realized we desired and needed the financial and moral support of a greater number of Toledo people.

This is to assure our present Members, and others, that we most definitely and positively do. We must have a growing membership if we are not to be a stagnating museum.

We pray your continued and enthusiastic support, and if you have not paid your 1939 dues, will welcome your check at this time.

THE SAN DONATO MADONNA ACQUIRED

VARIETY of invention has long been thought of as one of the most salient and appealing characteristics of the Renaissance in Florence and nothing so clearly demonstrates its reality as the two sculptures which have recently been added to the collections of the Toledo Museum of Art as gifts of Edward Drummond Libbey. The relief by Desiderio which was published in the March issue of the Museum News and the Madonna and Child by Luca della Robbia which is illustrated in this issue were both made in Florence within a few years of each other, the Desiderio toward 1458 and the Luca ten or fifteen years earlier. Both were novel in their time for their material and for their treatment. Sandstone had been little used except for architecture, glazed clay had been used only for ceramics and tiles. A saint's head carved in profile was a wholly new idea, a three-quarter length Madonna emerging from the clouds was nearly so. And both sculptures are profoundly different from each other although they grew out of the same artistic atmosphere.

The Desiderio relief depends on calligraphic lines of never-failing incisiveness and on hair-breadth changes in plane kept within the narrowest possible range, while the Luca is frankly an arrangement of masses of which the direction and the depth are always important but never the contour, and, but for the edge of the veil, there is never a line. The St. Cecilia is refined past human beauty almost to the Platonic ideal, but Luca is content with human charm. The grave face of the Virgin is a thought longer than perfection, the head a trifle large for the girlish shoulders, but these imperfections are endearing as they are in life itself. One has such personal sympathy with Luca's Virgin, she is so natural. One understands her shyness, her reserve, her unassuming modesty; one recognizes that the mutual tenderness between the mother and the child is a deep undercurrent they are reluctant to betray. They do not stand too close together, the child fingers his mother's veil with diffidence, she holds him safely but not too lovingly—their eyes do not even meet. Later on in Luca's life, moved by the affectionate poses Filippo Lippi and his son Filippino gave to their Madonnas, he too folds the child against his mother's bosom making of the two an artistic and an emotional unit. But in this early middle period of his life, when he himself seriously considered renouncing the world for the quiet of a monastery, he saw the Virgin rather as a pensive adolescent and Jesus as a timid, lovely child. It is deeply sig-



nificant of the essential difference between the two reliefs that the character of the personages represented and the psychological relationship between them is one of the first things the observer considers in seeing the Luca, whereas in studying the Desiderio it is the great beauty of the saint and the subtlety of the design which compel attention before one asks her name and her condition.



The differences in color between the two reliefs is now more striking than it was 500 years ago. The gray stone was once enlivened by gold and blue, while the blue and white glaze has been untouched by time. But even in the fifteenth century the impression of color must have been very different. The dazzling contrast of the luminous white, faintly roseate where the glaze is thinnest, and the shining cornflower blue of the sky, a color



caught by the eyes and brows alone of the figures, is something that can never have been seen before in sculpture. Indeed the Toledo relief must be one of the first which Luca made in the famous technique which he developed.

It was a technique which pleased the beauty-loving Florentines who were also a practical race. The lowly clay and its inexpensive glaze coating were cheaper than Carrara marble, and the color and surface would resist rain and dust and sun keeping their freshness undimmed forever. But only Luca, and later on, his nephew



Andrea della Robbia, were able to handle the new medium for it required great skill and patience. The Toledo relief is flawless on the upper surfaces but the back-side of the veil is just pock-marked enough to show the hazards of the method. A thin crack which extends two-thirds of the way across the plaque is probably the result of some mishap in one of the two necessary firings, and a few relatively inconspicuous nicks testify to the frangibility of clay.

But although the color, the sheen and the plasticity of the Luca Madonna are its dominant artistic qualities, it is not lacking in design. Its composition has none of the sophistication of the Desiderio, but there is a simple and unobtrusive structure. The two obvious vertical axes of the bodies strengthened by the folds of the veil are crossed at rhythmic intervals in a variety of ingenious ways: the faintly wavy edge of the Virgin's veil above her forehead, the opposingly and more rapidly curving edge of her

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inner garment, the horizontal pull of the child's arm which passes from shoulder to shoulder right across the relief dipping to mark the centre with His elbow, the Virgin's girdle, her exactly parallel arm, the scalloped drapery of her cape below meeting the dimpled knees of the child, and last of all, the cloudy margin of the whole. Simple and unobtrusive as the structural scheme is, Luca felt its importance as he built up the wet clay, for it gives to his work that coherence so prized by even the most naturalistic of Florentines. Luca was less consciously an artist than most of his fellows and more humbly a student of natural beauty, but he too felt the urge to symmetry and organization that always disciplined the realism of an Italian artist.

The Toledo Museum is fortunate in having acquired this beautiful example of Luca's work long lost to view since its sale from the Demidoff Collection in 1880. It is a unique example of which no replicas are known, it is one of nine or ten works by the sculptor in America, and it is among the five or six of his loveliest creations in the world.

ADVANCED COURSES IN ART HISTORY

AS ANNOUNCED in the June issue of the Museum News, this year's incumbent of the Annual Professorship is Dr. Hans Tietze, formerly of the University of Vienna. He will present on Tuesday and Thursday afternoons at four o'clock lectures on the National and International Elements in the Northern Renaissance.

Dr. Tietze will give, at times to be announced, frequent general lectures, and short series of lectures, on varying topics. He is particularly qualified to do this because of his own broad interests, which extend into the art of many times and countries.

While the course on National and International Elements in the Northern Renaissance will carry academic credit for qualified students who register for it at Toledo University, DeSales or Mary Manse Colleges, attendance at its meetings on Tuesdays and Thursdays is not restricted to them, but is open to anyone interested either in the entire course or its individual lectures.

The courses offered by the annual professors are not intended to supersede the ones regularly presented by the Museum staff. They are supplementary to them, and those who have taken the standard courses in art history find that the general surveys offered therein form an excellent foundation for the more specialized work presented by the annual professors.

A FINE POST-IMPRESSIONIST PAINTING

THANKS to the generous bequest of Edward Drummond Libbey which provides for the growth of our collections, and after years of searching, the Museum has acquired a painting by Paul Gauguin, the second of the great Post-Impressionists. Hanging in Gallery 24, interestingly set off on either side by the Museum's two paintings by Van Gogh, the new Gauguin is *Street in Tahiti*, an oil landscape painted in 1891, shortly after the artist's first arrival in Tahiti.

Let those who have thought Gauguin no more than a decorator look well at this picture. Its essential elements—roadway, mountains, trees—are all powerful expressions of mass in space. Largest single area, and first to meet the eye, is the daringly foreshortened roadway and its accompanying embankment. It is composed of a dark, rich greensward, through which patches of bare earth show at intervals, and a foot path of a glowing rose color. The various shades of green in the roadway, suggestive of Cézanne, are laid on horizontally and become narrower with the distance. The effect is vibrant. Suggestive of Cézanne, too, is the lush, mass-modeling of the trees.

Great mountains rise purple and hot out of the tropical foliage in the distance. Sultriness is emphasized by a bright patch of shrubbery at the end of the road, whose rose color is repeated in the mantle of one of the standing figures, in the roof and walls of the house, and in the pathway. The effect of rich, sombre color is set off by the pink field on the mountain side and the shimmering gold of the palm tree. And the warmth of the scene as a whole is thrown into contrast by the ice-cold blue of the sky. For a final tonal unity, blue is reintroduced in the clothes of the figures and in the trees to the left. Over all the canvas runs a rich play of colored light and shade.

The mountains are treated as solid forms, without losing character. A master stroke is the dark peak to the left, in knife-edge relief against a cloud; or the more amazing cloud at the right, which rests its great mass upon the mountain. The exceptional plasticity and super-realism of this cloud finds an illuminating clarification by comparison with the large, flat, decorative cloud in Van Gogh's *Wheat Field*, next along the wall.

Of the figures it need only be noted that the two who are standing have a wraithlike quality which suggests movement, where the seated figure, in contemplation, is solidly modeled and heavily outlined.



STREET IN TAHITI

PAUL GAUGUIN

GIFT OF EDWARD DRUMMOND LIBBEY

The man who painted this picture is beyond doubt one of the most fascinating figures in all art, both as an artist and as a man. Born of a French father and a Creole mother, an opulent stock broker at the age of thirty-five, married and with five children, he renounced family, wealth, and prestige to follow art. Beginning as an Impressionist under Pissarro, he was influenced by Cézanne and more by Degas and the Italian primitives. He was a Post-Impressionist because he abandoned the Impressionists' exclusive interest in light and created his decorative color effects with the aid of line and abstractions of mass.

His flight to the South Sea Islands and his life among the natives has been the subject of countless articles and of at least one novel.¹ He was a romantic, but his romanticism differs from such as the Pre-Raphaelites' in that his was the lived necessity of a powerful inner urge, rather than a rational veil across an unsatisfactory life. In fact, it was the very genuineness of his romanticism that was Gauguin's undoing.

In his scorn for hypocrisy, his revolt against accepted standards, and in his support of moral license there is a strange affinity with D. H. Lawrence, except that Lawrence never got nearer a real escape than a trip to Mexico, whereas Gauguin translated impulse into action. But he never rationalized his feelings into an ordered design for living. He passionately loved nature and the primordial but found there only pleasure, and not a sign for the future.

Furthermore, there was in Gauguin a more than average disparity between his nature and his professed opinions. His *Intimate Journals* are full of violent attacks against the standards of civilized society. "Nail up some indecency in plain sight over your door," he cries, "and from that time forward you will be rid of all respectable people, the most insupportable God has created."² And yet his own humane feeling for the natives as an exploited people represented an objectivity and a breadth of feeling of which only the civilized Gauguin and not the native Gauguin was capable. He was so busy revolting against the evil of society that he neglected to recognize its good, and he never fully resolved the conflict between his admiration for primitive naturalness and the sophistication which kept him from ever attaining it. As a result Gauguin was neither civilized nor primitive, and in the attending confusion lay the tortured existence which possessed him as a man.

As an artist he had a superb feeling for the decorative use of color and for the beauty of elemental forms. And his basic sincerity and depth of feeling, blocked on an intellectual plane by a conflict of impulses, found a true expression on an artistic plane, where he could pour forth his understanding without knowing what it meant. As Wilhelm Barth says of our picture: "One thing is certain. Whether the painter, as he created this work, looked direct at nature or within himself, his soul was broadened, exalted, and deeply touched. The echo of this experience is in the painting of the 'Mountains.'"³

¹ *Moon and Sixpence*, by Somerset Maugham.

² *Intimate Journals*, London, 1931, p. 4.

³ Wilhelm Barth, *Paul Gauguin*, Basel, 1929, p. 116 f. Reproduced Pl. XXVIII, titled *The Mountains*.

WIDESPREAD INTEREST IN OUR SCHOOL

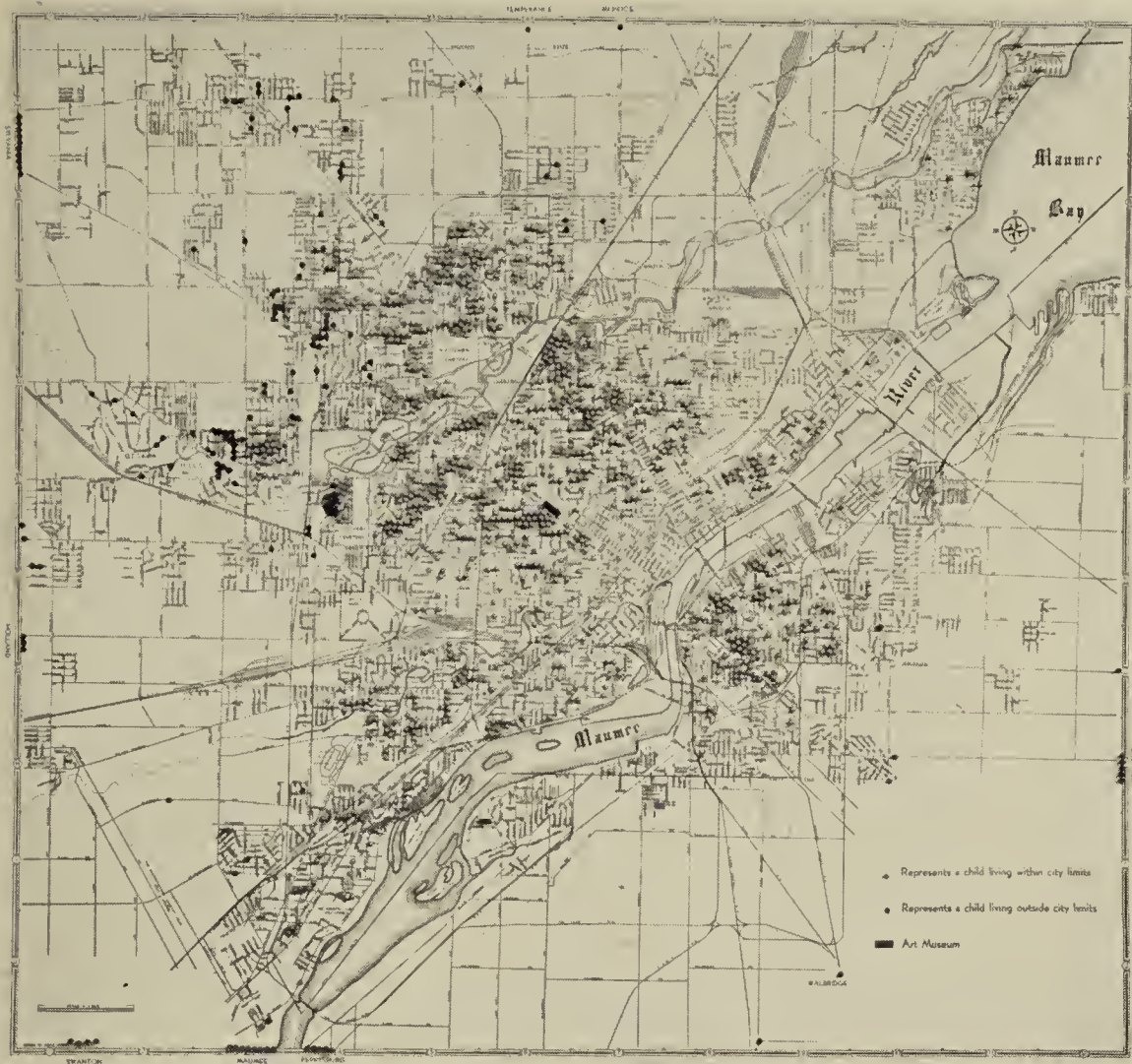
“WELL, we turned down the job!” Odd information floats constantly over the heads of children buying supplies at the Design School office. But this was something else again—not the voice of a child, but a father’s deeper tone, earnest, aggressive, the average responsible citizen. Incredulous, the registrar caught the amazing sentence and tossed it back again. “You did—you turned down the job? What a decision to make these days!” “Sure was; it meant a fifty percent raise for us too, and we could have used that. But my wife went up to Detroit to look over living conditions and there’s nothing like this for the children. So we decided to do without the raise, and stay right here in Toledo, and leave the three children in their art school classes. Thought you’d like to know. Guess Toledo has assets money won’t buy in any other town. Well, we’ll never regret it, the wife says, and I feel that way too.”

Few parents share with us their foresight and decisions; seldom are we given so dramatic a word of encouragement. Usually we remember only the eagerness of outstretched hands reaching for their admittance cards the first Saturday in September. The twelve hundred children recommended by school principals and art supervisor are never quite at peace until they know their room number and teacher’s name and are certain of admittance. We remember the bliss of the youngest ones confronted with new art materials purchased for the first time. They carry them high before them—ruler, brush, pencil, thumbtacks, eraser, the shiny paint pan—all laid forth upon the clean new paper as on a regal cushion. The same faces are here eight months later, more serene, less awed, sure of each Saturday’s delight for as long as they like to paint or draw.

By this time they are independent and self reliant, the capable student, the occasional gifted child, twenty-one classes full of boys and girls. Their footsteps hurrying to the Museum School on Saturday link it in an invisible web to homes in all districts of Toledo; Maumee, Ottawa Hills, the old West end, Eagle Point, the East Side show their interest on the accompanying map.

The youngest are ten, young enough to be absorbed in their own ideas quite independent of the adult’s conception of visual reality. For the child sees direct through his own temperament to the object. As yet his vision is not dulled by habit nor confused by expectation. His mind has not gotten in the way of his eyesight and clouded what he sees with what he thinks should be seen.

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MAP OF TOLEDO SHOWING DISTRIBUTION OF STUDENTS IN OUR SCHOOL OF DESIGN

Simple and direct, there is more of art for art's feeling in him, and less of art for conformity to the current adult fashion.

Much of art is intuitive and emotional; it defies analysis and cannot be systematized in problems. In this personal feeling children should be uninfluenced, left in complete possession of their individualities. Much of art is cause and effect. Rules and methods insure its quality and these can be experienced and learned. Art as a system of weights and measures, addition and elimination, freedom and restraint can be discussed and taught to older children. The rules are the same for pattern or composition, imaginative or visual reality. The appeal and endurance of beauty comes from the powerful impact of the effective art techniques on our visual and tactile senses. Line, color, mass, light have been potent actors for centuries in the hands of the great artists. The permanent effect of such masterpieces is the result of methods of forceful clarity and poignant appeal. Older children delight in being taken

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behind the artistic scene and being shown some of the masters' methods. Some they apply to their own projects in a more child-like way.

The richness of life is not limited by our varying capacities to create our own expressions. So these children while encouraged to express themselves to full capacity are put in contact with the whole force of art inspiration of the centuries. It is a magnet that draws them through their own accomplishment to appreciation of another's work. Having made clay obey their idea of shape and contour, they touch with new sensitivity the statue an artist made to conform to his ideal.

They learn to make their own ideas effective in art materials; they learn to enjoy art created by someone else; they learn to recognize and select the best.

Their own creative freedom flickers brightest at ages varying with the individual. It may recur or vanish under the smothering influence of easy substitutes in the modern world of movies, radio, news and candid camera or it may endure as one of the motivating powers and pleasures of a lifetime. Sufficient unto the day is the fulness thereof, and Saturday brings opportunity to twelve hundred boys and girls content to draw, design, paint and model in the company of their friends.

EXHIBITIONS

OPENING on September 3, two important print exhibitions will occupy Galleries 15, 16, 17 and 19. The Fifth Annual Exhibition of Etching and Engraving circuitied by the Art Institute of Chicago consists of one hundred prints, representing a cross-section of contemporary graphic art. The exhibition of more than one hundred lithographs, etchings and wood-engravings by Georges Rouault, noted French artist, includes selections from his work of the past twenty years. A wide range of subjects, in both black and white and in full color, comprises the collection which has been assembled and is circuitied by the Museum of Modern Art.

In October the Museum will exhibit the popular International Watercolor Exhibition, a selected group of paintings by noted European and American artists. This annual exhibition, the current one being eighteenth of the series, was first organized by Robert B. Harshe, late Director of the Art Institute of Chicago, and is of equal importance in the field of watercolor to the Carnegie International in oil painting. The exhibit, sponsored by the Art Institute of Chicago, is then sent on tour by that institution.

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SCHEDULE OF EDUCATIONAL ACTIVITIES

ART APPRECIATION—MUSEUM STUDY

Monday and Wednesday Afternoons at 4:00 o'clock

On Wednesdays a discussion period is held—required of students, but open to any who may wish to attend.

Sept. 11	The Temporary Exhibition of Prints
Sept. 18	The Laws that Govern Art
Sept. 25	The Use of Repetition in the Early Arts
Oct. 2	The International Watercolor Exhibition
Oct. 9	Harmony through Repetition—Current Exhibition
Oct. 16	French Stained Glass—Consideration of Hue
Oct. 23	Study of Color Repetition—Watercolor Exhibition
Oct. 30	Harmony in Fine Books and Manuscripts
Nov. 6	Current Exhibition of Important Paintings
Nov. 13	The Use of Line in Some Paintings in the Exhibition
Nov. 20	The Order of Sequence—Temporary Exhibition
Nov. 27	Paintings in Exhibition Selected for Special Color Study
Dec. 4	Progressive Sequence Expressed in Current Exhibition
Dec. 11	Study of Selected Paintings in the Exhibition
Jan. 8	The Oriental Exhibition
Jan. 15	Van der Rohe Architectural Exhibition
Jan. 22	Examination
Jan. 29	St. Cecilia by Desiderio—Perfect Achievement
Feb. 5	The Decorative Arts Exhibition
Feb. 12	The Study of Rhythms in the Cloister
Feb. 19	The Importance of Design in Everyday Objects
Feb. 26	Rhythm of Color in the Decorative Arts Exhibition
Mar. 4	Exhibition of Arts of Northern Europe
Mar. 11	Exhibition of Arts of Northern Europe
Mar. 25	Observation of Selected Objects in the Exhibition
Apr. 1	Museum Objects Selected for Regular Balance
Apr. 8	Madonna and Child by Berlinghieri
Apr. 15	Balance Enjoyed in Classic Times
Apr. 22	Fine Examples of Balance in Libbey Collection
Apr. 29	Madonna and Child by Luca della Robbia
May 6	Adoration of the Child—Fifteenth Century Flemish Primitive
May 13	Adoration of the Child by Piero di Cosimo
May 20	Balanced Rhythms—Holy Family by Rubens
May 27	Recent Accessions in the Museum
June 3-5	Examination

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ART HISTORY—CONTEMPORARY EUROPEAN ART

Tuesday and Thursday Mornings at 9:30 o'clock
at The University of Toledo

Sept.	14	Opening of Class
Sept.	19-21	Classic and Romantic Qualities in Art
Sept.	26-28	The Return to the Classic Ideal
Oct.	3-5	Leaders of the Romantic Movement
Oct.	10-12	Builders on Tradition
Oct.	17-19	Revival of Old Forms of Architecture
Oct.	24-26	Some Great Independents of the 19th Century
Oct.	31-	} Impressionism—The Rendering of the Fleeting Movement
Nov.	2	
Nov.	7-9	Edouard Manet and his Place in Impressionism
Nov.	14-16	Claude Monet, Important Exponent of Impressionism
Nov.	21-23	Edgar Degas, Painter of Movement
Nov.	28	Auguste Renoir, Figure Painter Preeminent
Dec.	5-7	Auguste Rodin, World Famous Sculptor
Dec.	12-14	Pissarro and Some Other Impressionists
Jan.	2-4	Post-Impressionism
Jan.	9-11	Georges Suerat, Young Classicist
Jan.	16	Vincent van Gogh and Paul Gauguin
Jan.	23-25	Examination
Feb.	1	Post-Impressionism Reconsidered
Feb.	6-8	Paul Cézanne, Most Eminent Post-Impressionist
Feb.	13-15	Picasso's Place in Modern Art
Feb.	20-22	The Importance of Cubism
Feb.	27-29	The Fauves or Wild Beasts of Art
Mar.	5-7	Henri Matisse, Distinguished French Painter
Mar.	12-14	Other "Isms" of the 20th Century
Mar.	26-28	Contemporary Art in Germany
Apr.	2-4	Present Day Art in Southern Europe
Apr.	9-11	The Place of Great Britain in Contemporary Art
Apr.	16-18	Modern Sculpture and the Classic Ideal
Apr.	23-25	Some Famous 20th Century Sculptors
May	7-9	The Interest in the Abstract
May	14-16	Surrealism, the Rendering of the Inner Vision
May	21-23	The School of Paris
May	28	The International School of Architecture
June	4-6	Examination

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ART HISTORY—RENAISSANCE ART IN ITALY

Lecture Period—Tuesday Evenings at 7:15 o'clock.

Discussion period—8:20 o'clock, required of students, but open to any who may wish to attend.

Sept.	12	The Beginning of the Renaissance in Italy
Sept.	19	The Place of Siena in the Early Renaissance
Sept.	26	Duccio, Leading Sienese Painter and Teacher
Oct.	3	Simone Martini and the Lorenzetti
Oct.	10	Florence and her Awakening
Oct.	17	Giotto, Painter, Sculptor, Architect
Oct.	24	The Church of St. Francis of Assisi, Center of Art
Oct.	31	Fra Angelico, the Dominican Painter
Nov.	7	Brunelleschi, Florentine Sculptor and Architect
Nov.	14	Ghiberti and the Della Robbias
Nov.	21	Donatello, One of the World's Greatest Sculptors
Nov.	28	Verrocchio, Important as Sculptor, Painter and Teacher
Dec.	5	Desiderio and Some Other Pupils of Donatello
Dec.	12	Young Masaccio, Leader of Moderns of his Day
Jan.	2	Fra Filippo Lippi and his Son, Filippino
Jan.	9	Botticelli, Humanist Painter
Jan.	16	Other Florentine Painters of the Early Renaissance
Jan.	23	Examination
Jan.	30	Fifteenth Century Italian Art in The Toledo Museum of Art
Feb.	6	The High Renaissance in Florence
Feb.	13	Genius of the Renaissance, Leonardo da Vinci
Feb.	20	Raphael, Beloved Painter of his Day
Feb.	27	The Awakening Outside Florence
Mar.	5	The Dawn in Venice
Mar.	12	The Bellini Family
Mar.	26	The Young Giorgione
Apr.	2	Titian, the Venetian Master of Color
Apr.	9	The Importance of Rome in the High Renaissance
Apr.	16	The Exodus of Artists to Rome
Apr.	23	Michelangelo, the Mighty Sculptor
Apr.	30	Michelangelo's Work in the Sistine Chapel
May	7	Correggio and Other Painters of the North
May	14	Tintoretto, One of the Great of Venice
May	21	Paul Veronese, Painter of Venetian Luxury
May	28	The Close of the Renaissance in Italy
June	4	Examination

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THE ARTS OF THE ORIENT

Friday Afternoons at 4:00 o'clock

HISTORICAL DEVELOPMENT OF EAST INDIAN ART

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|-------|----|---|
| Sept. | 15 | Known Sites of India's Earliest Culture |
| Sept. | 22 | Literary Evidence of India's Ancient Art |
| Sept. | 29 | An Early Indian Capital and its Culture |
| Oct. | 6 | Sunga Period—Topes, Temples and Caves |
| Oct. | 13 | Buddhist Influences on Hellenistic Art |
| Oct. | 20 | Indian Art Centers of the Kusana Period |
| Oct. | 27 | Historical Approach to Classic Indian Art |
| Nov. | 3 | Dravidian Influences on East Indian Art |
| Nov. | 10 | Chalukian Influences on East Indian Art |
| Nov. | 17 | Influences of Hinduism on East Indian Art |
| Nov. | 24 | Influences of Jainism on East Indian Art |
| Dec. | 8 | Mohammedan Influences on East Indian Art |
| Dec. | 15 | Mongolian Influences on East Indian Art |
| Jan. | 5 | The Modern Tendencies of East Indian Art |
| Jan. | 12 | Review; an Inclusive Lantern Slide Drill |
| Jan. | 19 | Special Interpretation; Semester's Work |
| Jan. | 26 | Gallery Talk on the Oriental Exhibition |

AESTHETIC CHARACTERISTICS OF EAST INDIAN ART

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| Feb. | 2 | Space Arts in East India before 300 B.C. |
| Feb. | 9 | The Art of India in the Third Century B.C. |
| Feb. | 16 | Sunga Art, and Early Man-made Cave Temples |
| Feb. | 23 | Gandhara: Buddhist Art and a Greek Colony |
| Mar. | 1 | Mathura, Amaravati, and Buddhist Influence |
| Mar. | 8 | Gupta Art; the Period of the Great Temples |
| Mar. | 15 | Murals, as Seen in the Great Cave Temples |
| Mar. | 29 | Characteristics of Southern East Indian Art |
| Apr. | 5 | The Native Art in the Temples of the Hindus |
| Apr. | 12 | Mount Abu; Outstanding Example of Jain Art |
| Apr. | 19 | East Indian Sculpture, Buddhist and Hindu |
| Apr. | 26 | The Sequences of East Indian Architecture |
| May | 3 | The Art of the Mohammedans; Temple Shrines |
| May | 10 | The Art of the Great Moghul Khans of India |
| May | 17 | The Modern School of East Indian Painting |
| May | 24 | Review, an Inclusive Lantern Slide Drill |
| June | 7 | Special Interpretation; Semester's Work |

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MUSIC APPRECIATION FOR ADULTS

MODERN SYMPHONIC MUSIC

Tuesday Evenings at 7:30 o'clock

Wednesday Mornings at 10:30 o'clock

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| Sept. | 12-13 | Richard Strauss and Realism: Till Eulenspiegel's Merry Pranks. |
| Sept. | 19-20 | Debussy and Impressionistic Method: The Afternoon of a Faun; Nocturnes. |
| Sept. | 26-27 | Ravel: The Mother Goose Suite; Daphnis and Chloe. |
| Oct. | 3-4 | Sibelius, Titan among Contemporary Symphonists: Symphony No. 4. |
| Oct. | 10-11 | Scriabin, a Musical Mystic: The Divine Poem |
| Oct. | 17-18 | Schoenberg, Experiments and Innovations: Verklarte Nacht |
| Oct. | 24-25 | Stravinsky: Sacre du Printemps; Petrouchka; Symphony of Psalms |
| Oct. | 31 | } Program of Philadelphia Orchestra Concert |
| Nov. | 1 | |
| Nov. | 21-22 | Program of the N. Y. Philharmonic Concert for Members |
| Jan. | 2-3 | Shostakovitch: A Study of his First Symphony |
| Jan. | 9-10 | Hindemith: Mathis der Maler |
| Jan. | 16-17 | Program of the St. Louis Symphony Orchestra Concert |
| Jan. | 23-24 | Prokofieff: Classical Symphony; Lieutenant Kije |
| Jan. | 30-31 | Studies of American Symphonic Music: Griffes, Taylor, Gershwin, Carpenter and Others. |
| Feb. | 6-7 | Program of the Minneapolis Orchestra Concert |
| Feb. | 13-14 | Recent Orchestral Music of France: Milhaud, Honegger, etc. |
| Feb. | 20-21 | Contributions of Spain and Italy to the Modern Orchestral Repertoire: Albeniz, de Falla, Respighi |
| Feb. | 27-28 | Hungarian and Rumanian Contributors: Enesco's Importance |
| Mar. | 5-6 | British Composers of Present-day Symphonic Music: Vaughan Williams, Delius, Elgar |
| Mar. | 26-27 | Program of the Cincinnati Orchestra Concert |

HOURS OF MUSIC FOR CHILDREN

EVERY Saturday morning boys and girls who enjoy music have an opportunity to hear fine music and to learn more about it at the Toledo Museum of Art. There are three large listening groups meeting each Saturday, divided according to age. The musical material is varied from one year to the next so that a boy or girl may remain happily in his own age-group until added birthdays permit him to enter the next section.

THE TOLEDO MUSEUM OF ART NEWS

The Advanced Group, made up of those at least eleven years of age, who have attended Museum music classes for two years or more, meets at 9:00 A.M. in the Lecture Hall. The subject for the class this year will be Music and Music-makers of the Present Day. Note-books are kept and there is informal discussion.

At 10:15 A.M. the Elementary Group meets in the Lecture Hall. For forty-five minutes children of kindergarten and primary grades up to eight years of age hear about the Folk Music of Many Countries. Emphasis is upon songs and singing, and upon bodily response to rhythm.

The Intermediate Group, made up of children from eight to eleven years of age, meets in the Auditorium at 11:10 A.M. During the coming year Music of Nineteenth Century Masters will be studied, especially the work of seven major composers, Mendelssohn, Schubert, Schumann, Brahms, Chopin, Grieg and Tschaikowsky.

There is one subject which Museum music students are taught each year and that is the Instruments of the Orchestra. And each year the Saturday music class members are given free tickets to attend the matinee symphony orchestra concerts in the Peristyle. Before the concerts they learn about the music to be played for them, hearing and studying it in their classes.

SATURDAY ART TALKS

ART APPRECIATION FOR KINDERGARTEN AND PRIMARY GRADES BEGINNERS' CLASS

Saturday Mornings at 11:15 o'clock

- | | | |
|-------|----|-----------------------------------|
| Sept. | 9 | Registration |
| Sept. | 16 | Marie Laureçin—The Clowns |
| Sept. | 23 | Robert Harshe—Nantucket Interior |
| Sept. | 30 | Joseph Mompou—The Shore |
| Oct. | 7 | John Soble—Sixth Avenue |
| Oct. | 14 | Watercolor Exhibition |
| Oct. | 21 | Vincent van Gogh—Houses at Auvers |
| Oct. | 28 | Watercolor Exhibition |
| Nov. | 4 | Edward Hopper—Two on the Aisle |
| Nov. | 11 | Chaim Soutine—Color Arrangement |
| Nov. | 18 | Gertrude Schweitzer—White Ballet |
| Nov. | 25 | Current Exhibition |
| Dec. | 9 | Luca della Robbia—Madonna |
| Dec. | 16 | Piero di Cosimo—Madonna and Child |
| Jan. | 6 | Henri Matisse—Vase of Flowers |
| Jan. | 13 | Oriental Art Exhibition |

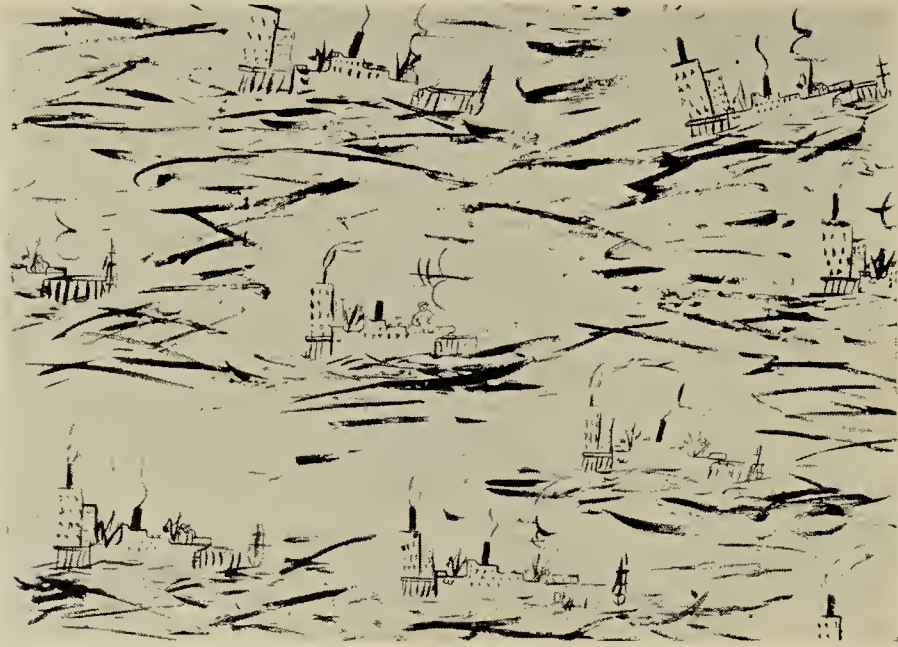
THE TOLEDO MUSEUM OF ART NEWS



CHILDREN WORK FREELY IN MUSEUM CLASSROOMS

- Jan. 20 Francisco Goya—Bull Fight
- Jan. 27 Edgar Degas—The Dancers
- Feb. 3 Jon Corbino—Stampeding Bulls
- Feb. 10 Decorative Arts Exhibition
- Feb. 17 Mariano Andreu—Bastinados
- Feb. 24 Honore Daumier—Children Under a Tree
- Mar. 2 Northern European Art Exhibition
- Mar. 9 Paul Gauguin—Mountain Landscape
- Mar. 16 Jules Pascin—Seated Girl
- Mar. 30 Jean MacLane—On the Beach, Devonshire
- Apr. 6 Frederick Frieske—Silhouette
- Apr. 13 Vincent van Gogh—Wheatfield
- Apr. 20 Gino Severini—Composition
- Apr. 27 Roberto Humeres—Landscape
- May 4 John Carroll—White Lace
- May 11 Jean MacLane—Country Dog Show
- May 18 Carl Hofer—The Flower Girl
- May 25 Leopold Survage—Landscape with Figure
- June 1 Contemporary American Painting Exhibition
- June 8 Closing Session

THE TOLEDO MUSEUM OF ART NEWS



ALLOVER PATTERN

DARRELL KESLING, 14

FIRST YEAR COLOR AND DESIGN

ADVANCED CLASS FOR PRIMARY GRADES

Saturdays at 9:00 and 2:00 o'clock

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|-------|----|--|
| Sept. | 9 | Registration |
| Sept. | 16 | Robert Harshe—Nantucket Interior |
| Sept. | 23 | Jon Corbino—Stampeding Bulls |
| Sept. | 30 | Jules Pascin—Seated Girl |
| Oct. | 7 | Watercolor Exhibition |
| Oct. | 14 | Eugène Delacroix—Return of Columbus |
| Oct. | 21 | Watercolor Exhibition |
| Oct. | 28 | John Soble—Sixth Avenue |
| Nov. | 4 | Chaim Soutine—Color Arrangement |
| Nov. | 11 | Chaim Soutine—Venetian |
| Nov. | 18 | Gertrude Schweitzer—White Ballet |
| Nov. | 25 | Current Exhibition |
| Dec. | 9 | Peter Paul Rubens—The Holy Family |
| Dec. | 16 | Piero di Cosimo—Adoration of the Child |
| Jan. | 6 | Henri Matisse—Vase of Flowers |
| Jan. | 13 | Oriental Exhibition |
| Jan. | 20 | Leopold Survage—Landscape with Figure |
| Jan. | 27 | Jean MacLane—Country Dog Show |
| Feb. | 3 | Roberto Humeres—Landscape |
| Feb. | 10 | Current Exhibition |
| Feb. | 17 | Portraits by Gilbert Stuart |
| Feb. | 24 | Edgar Degas—The Dancers |

THE TOLEDO MUSEUM OF ART NEWS



PAINTING FOR FORM AND TEXTURE FROM MODEL
JEAN EMERY, 15 THIRD YEAR COLOR, DESIGN AND DRAWING

- Mar. 2 Frederick Friesseke—Silhouette
- Mar. 9 Current Exhibition
- Mar. 16 Gino Severini—Composition
- Mar. 30 Mariano Andreu—Bastinadoes
- Apr. 6 John Carroll—White Lace
- Apr. 13 Carl Hofer—The Flower Girl
- Apr. 20 Paul Gauguin—Mountain Landscape
- Apr. 27 Francisco Goya—A Bull Fight
- May 4 Honore Daumier—Children Under a Tree
- May 11 Vincent van Gogh's Paintings
- May 18 Marie Laurencin—The Clowns
- May 25 Jean MacLane—On the Beach, Devonshire
- June 1 Contemporary American Painting Exhibition
- June 8 Closing Session

THE TOLEDO MUSEUM OF ART NEWS



ALLOVER PATTERN, MOTIF FROM SUMMER VACATION
DOROTHY DAVISON, 11 FIRST YEAR COLOR AND DESIGN

THE ARTS OF HOLLAND

FOR FOURTH, FIFTH AND SIXTH GRADE BOYS AND GIRLS

Saturday Afternoons at 2:00 and 3:30 o'clock

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|-------|----|--|
| Sept. | 9 | Registration |
| Sept. | 16 | Frans Hals of Haarlem |
| Sept. | 23 | Golden Period of Frans Hals |
| Sept. | 30 | The Rollicking Adriaen Brouwer |
| Oct. | 7 | Van Ostade, Portrayer of Peasants |
| Oct. | 14 | Lucas van Leyden, and Jan van de Velde |
| Oct. | 21 | Landscapes of Jan van Goyen |
| Oct. | 28 | Leyden, Birthplace of Rembrandt |
| Nov. | 4 | Rembrandt in Amsterdam |
| Nov. | 11 | Etchings by Rembrandt |
| Nov. | 18 | Self-portraits of Rembrandt |
| Nov. | 25 | Rembrandt's Life of Christ |
| Dec. | 9 | Gerard Dou, Rembrandt's First Pupil |
| Dec. | 16 | Christmas Program |
| Jan. | 6 | Ferdinand Bol, Rembrandt's Imitator |
| Jan. | 13 | Dutch Life Portrayed by Maes |
| Jan. | 20 | Eeckhout, Loyal Pupil of Rembrandt |
| Jan. | 27 | Humorous Art of Jan Steen |
| Feb. | 3 | Ter Borch, Painter of the Aristocracy |
| Feb. | 10 | Metsu, Painter of Small Pictures |

THE TOLEDO MUSEUM OF ART NEWS



CLAY MODEL GERTRUDE COLBY, HIGH SCHOOL CLASS

- Feb. 17 Vermeer of Delft
- Feb. 24 Dutch Interiors by Pieter de Hooch
- Mar. 2 Wouverman, Painter of the White Horse
- Mar. 9 Drowsy Cattle Painted by Cuyp
- Mar. 16 Paul Potter, Painter of the Famous Bull
- Mar. 30 A Landscape Artist, Van Ruisdael
- Apr. 6 Hobbema's Avenue of Middelharnis
- Apr. 13 A Cathedral Interior by Bosboom
- Apr. 20 Josef Israels and his School
- Apr. 27 The Maris Brothers
- May 4 Johannes Weissenbruch
- May 11 Anton Mauve, Painter of Sheep
- May 18 Pottery Making in Holland
- May 25 The Elzevir Family of Printers
- June 1 Review of the Course
- June 8 Closing Program

THE TOLEDO MUSEUM OF ART NEWS
THE DEVELOPMENT OF ARCHITECTURE
FOR SEVENTH AND EIGHTH GRADE AND
HIGH SCHOOL BOYS AND GIRLS

Saturday Afternoons at 2:00 and 3:30 o'clock

Sept.	9	Registration
Sept.	16	Temples and Tombs of Egypt
Sept.	23	Palaces of the Fertile Crescent
Sept.	30	Early Greek Temples and Palaces
Oct.	7	Temples of the Acropolis
Oct.	14	The Romans Learn from the Etruscans
Oct.	21	Buildings in the Roman Forum
Oct.	28	Other Buildings of the Romans
Nov.	4	Roman Houses at Pompeii
Nov.	11	The Basilican Church
Nov.	18	Byzantine Churches
Nov.	25	The Italian Romanesque
Dec.	9	Mediaeval Architecture of France
Dec.	16	Christmas Program
Jan.	6	German Mediaeval Architecture
Jan.	13	The Beginning of the Gothic Style
Jan.	20	Mediaeval Architecture in England
Jan.	27	Castles in Scotland
Feb.	3	Architecture of the Irish
Feb.	10	French Gothic Cathedrals
Feb.	17	Dutch and Flemish Gothic
Feb.	24	Gothic Buildings of Germany
Mar.	2	The Gothic Style in Italy
Mar.	9	Buildings of Spanish Gothic
Mar.	16	The Beginning of the Renaissance
Mar.	30	Revival of the Classical in Italy
Apr.	6	The Renaissance in France
Apr.	13	Germany during the Reformation
Apr.	20	The Dutch and Flemish Renaissance
Apr.	27	The Renaissance in Spain
May	4	Revival of the Classical in England
May	11	The Late English Renaissance
May	18	Early American Architecture
May	25	Architectural Styles in Toledo
June	1	A Review of the Course
June	8	The Closing Program

THE TOLEDO MUSEUM OF ART NEWS

MUSEUM NEWS

The Toledo Museum was represented at the Fifteenth Congress of the History of Art held in London, England, in late July by the Director of the Museum and the Dean of the School of Design. The Congress, which is devoted to the consideration of problems of historical research and dissemination of knowledge and appreciation of art, meets every third year. Our Museum's first participation occurred in 1921 when President Libbey presented a report on our educational work at the meeting held at the Sorbonne in Paris. At the recent London meeting Toledo received attention through the paper prepared by Ruth Wedgwood Kennedy and which was concerned in considerable part with our two recently acquired Italian sculptures. The article in this issue of the News on the Della Robbia is also by her.

Gerda Stanger has been appointed to the Museum staff as Librarian. Miss Stanger completed the course in Library Science at the University of Michigan, where she also received her A.B. degree. She studied for a term at the University of Freiburg, Germany, and traveled abroad for more than a year, visiting and studying important art collections.

Roberta H. Vance has been appointed an instructor in the Educational Department to work with public school groups and to give art talks on Saturdays for fourth, fifth and sixth grade boys and girls. Miss Vance received her A.B. at Mary Baldwin College, Staunton, Virginia, with particular emphasis on fine arts, and took special work in art education at Radcliffe College for two years.

The Museum has received as the gift of John P. Young of Ithaca, New York, an interesting piece of early American glass for its collection. Of a type not previously represented, it is a large milk bowl of aquamarine color probably made at one of the New York State factories in the early nineteenth century.

On September 1 there will be placed on sale in the Information Office a new series of twenty-three postcards made by the Meridan Gravure Company, Meriden, Connecticut, one of the leading engraving companies of the country, in collotype process, an exceptionally attractive type of reproduction. Subjects chosen for these postcards are many of the important and most popular paintings and sculpture in the Museum's collection, as well as views of the building, the Peristyle and the Cloister.

THE TOLEDO MUSEUM OF ART NEWS

CALENDAR OF THE WEEK

MONDAYS:	4:00 P.M.	Art Appreciation
TUESDAYS:	1:30 P.M.	Introduction to Creative Use of Art Materials
	2:00 P.M.	Clothing Appreciation Color and Design First and Second Year Drawing from the Model
	4:00 P.M.	Art and Handicraft for Use in the Schools Northern Renaissance
	7:00 P.M.	Color and Design Home Furnishing Lettering Oil Painting Second Year Watercolor Painting
	7:15 P.M.	Renaissance Art in Italy
	7:30 P.M.	Music Appreciation
WEDNESDAYS:	10:30 A.M.	Music Appreciation
	1:30 P.M.	Tempera Painting
	2:00 P.M.	Design Laboratory Home Furnishing Second Year Color and Design
	4:00 P.M.	Art Appreciation
THURSDAYS:	1:30 P.M.	Art Activities in the School Curriculum
	2:00 P.M.	Fashion Drawing First Year Drawing
	4:00 P.M.	Art Activities in the School Curriculum Industrial Design Northern Renaissance
	7:00 P.M.	Department Store Classes First Year Drawing Industrial Design Watercolor Painting
FRIDAYS:	10:00 A.M.	Modelling
	2:00 P.M.	Color and Design First and Second Year Graphic Advertising Oil Painting
	4:00 P.M.	Arts of India
SATURDAYS:	9:00 A.M.	Art Appreciation for Young Children—Advanced Class Art Talk for Selected Pupils Children's First, Second and Third Year Color, Design and Drawing Music Appreciation for Advanced Children
	10:15 A.M.	Music Appreciation for Young Children
	11:00 A.M.	Children's First, Second, Fourth and Fifth Year Color, Design and Drawing
	11:10 A.M.	Music Appreciation for Intermediate Children
	11:15 A.M.	Art Appreciation for Young Children—Beginners' Class
	1:25 P.M., 2:45 P.M., 4:15 P.M.	Motion Pictures for Children
	2:00 P.M.	Art Appreciation Talks for Young, Intermediate and Older Children Children's First, Second and Third Year Color, Design and Drawing
	3:30 P.M.	Art Appreciation Talks for Intermediate and Older Children